

"Brian and Stewie"

CAST LIST FOR #2ACX12:

PETER GRIFFIN.....	SETH MACFARLANE
BRIAN GRIFFIN.....	SETH MACFARLANE
LOIS GRIFFIN.....	ALEX BORSTEIN
CHRIS GRIFFIN.....	SETH GREEN
MEG GRIFFIN.....	MILA KUNIS
STEWIE GRIFFIN.....	SETH MACFARLANE
ABU BIN LADEN.....	S.M.
AIRLINE EMPLOYEE.....	TBD SM
AMANDA REBECCA.....	TBD
✓ ATTENDANT.....	TBD S.M
BABS.....	TBD Alex
BETTY.....	TBD Alex
CREEPY TRUCK DRIVER.....	TBD JH
✓ D.J. JAZZY JEFF.....	
✗ DALE GRIBBLE.....	TBD JH
DENNIS MILLER.....	TBD
DESK CLERK.....	TBD Danny Smith
DR. KAPLAN.....	SAM WATERSON
✓ GUY WHO IS NOT WILL SMITH.....	TBD
HISPANIC FARMER.....	Danny Smith
LITTLE BOY.....	TBD Alex
LUKE.....	Hardwick TBD Alex
MOTHER.....	TBD Alex
OLD FARMER.....	SM
PILOT.....	JH
TRAVELER.....	SM
VIDEO STORE CLERK.....	TBD SG
VOICE #1.....	SM
VOICE #2.....	OS
WOMAN.....	Alex

PETER

Aw, ask your mom. I'm not very good
with tough decisions.

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INT. VIDEO STORE - DAY (FLASHBACK)

Peter's stands with a video in each hand. **ANGLE ON** the first video. The title reads, "Ernest Goes to the Beach." **ANGLE ON** the other video. Its title reads, "Ernest Doesn't Go to the Beach." **ANGLE ON** Peter, his face is torn with indecision.

VIDEO STORE CLERK (O.S.)

We'll be closing in two minutes.

PETER

(ANGUISHED) Aaaah.

INT. GRIFFINS' KITCHEN - EVENING (BACK TO PRESENT)

LOIS

I could never choose, I love all my
children equally. It's hard enough
having Stewie gone all week visiting
his grandma and grandpa.

*

EXT./ESTAB. PEWTERSCHMIDT HOME, PALM SPRINGS - EVENING

INT. PEWTERSCHMIDT HOME, PALM SPRINGS - SAME

BABS PEWTERSCHMIDT hugs STEWIE as a MAID clears the table.

BABS

Give Nana a big hug, sweetheart.

As Stewie hugs Babs, he unhooks her diamond necklace. As they break the embrace, he surreptitiously slips it into the maid's pocket as she crosses away.

STEWIE

(INWARDLY) Well, that should
guarantee some after-dinner
entertainment.

EXT./ESTAB. GRIFFINS' HOUSE - NEXT DAY

INT. PETER AND LOIS' BEDROOM - SAME

Lois is packing a suitcase when Brian enters.

BRIAN

Lois, I was thinking, why don't I fly
out to California and pick up Stewie.

LOIS

Really?

BRIAN

Yeah, a trip like this is just what
I need to clear my head.

LOIS

Well, that would be wonderful. It'll
give me time to catch up on my
reading. Usually there are so many
distractions.

INT. PETER AND LOIS' BEDROOM - NIGHT

Lois is lying in bed, reading. She startles at the sound of
a **gunshot**, then sighs and continues to read. We hear another
gunshot. **PULL BACK TO REVEAL** Peter lying in bed next to
Lois, shooting a shotgun at a **buzzing** fly.

PETER

(MUTTERING) Come into my home...

EXT./ESTAB. PEWTERSCHMIDT HOME, PALM SPRINGS - EVENING

There's a taxi out front. As Brian walks up the front walk,
he passes by TWO COPS escorting the maid we saw earlier (now
handcuffed and **sobbing**) toward a waiting squad car.

INT. PEWTERSCHMIDT HOUSE - MOMENTS LATER

Brian stands in the open doorway with the Pewterschmidts.

BABS

Stewie, gather your things! Time to go.

Stewie, wearing a backpack, enters with RUPERT.

STEWIE

About bloody time--

He stops short when he sees Brian.

STEWIE (CONT'D)

That idiot slattern sent the dog! Oh
oh, well, this is oh oh, don't even
get me started, I mean, really, when
I think of of of of the times that
woman has--aaah, I won't even begin
to to to to--

*

*

*

BRIAN

Can we go?

STEWIE

Fine.

They begin to exit.

BABS

We enjoyed having you, Stewie.

(BEAT, HOPEFULLY) Do you have

something you want to say to Nana?

Stewie turns to face his grandmother.

STEWIE

You're old and nobody loves you.

BRIAN

You folks have a good evening now.

Brian and Stewie exit.

EXT./ESTAB. GRIFFINS' HOUSE - EVENING

INT. GRIFFINS' LIVING ROOM - SAME

Peter sits watching TV.

INT. "DENNIS MILLER LIVE" STUDIO - NIGHT (ON TV)

We **chyron** "Dennis Miller Live." Then DENNIS MILLER faces the camera doing his monologue.

DENNIS MILLER

I don't want to go on a rant here,
but America's foreign policy makes
about as much sense as Beowulf having
sex with Robert Fulton at the first
battle of Antietam. I mean, when a
neoconservative defenestrates it's
like Raskalnikov filibuster
dioximonohydroxinate.

The audience roars with **laughter**.

INT. GRIFFINS' LIVING ROOM - EVENING (BACK TO SCENE)

Peter looks confused.

PETER

What the hell does "rant" mean?

Lois enters with a tape.

LOIS

Peter, guess what I just got?! A
relationship video!

(MORE)

LOIS (CONT'D)

The infomercial said this tape will
help us communicate better as a
couple.

PETER

Lois, when have we ever had trouble
communicating?

EXT. MOUNTAINTOP - DUSK (FLASHBACK)

Peter and Lois stand together gazing at a gorgeous sunset.

LOIS

Oh, Peter. I love you.

PETER

About a quarter past five.

INT. GRIFFINS' LIVING ROOM - EVENING (BACK TO PRESENT)

PETER

Okay, Lois. I'll make you a deal.
We'll watch the tape, but you gotta
do something for me.

LOIS

Okay, what?

PETER

Well, I kinda told the guys I slept
with you.

Lois just stares at him.

PETER (CONT'D)

Can I borrow your underpants for five
minutes?

EXT./ESTAB. PALM SPRINGS AIRPORT - NIGHT

INT. AIRPORT - SAME

Brian and Stewie approach the metal detector. Brian casually *
takes off his collar, puts it in a dish and walks through *
after putting his bag on the conveyor belt. The attendant *
hands it back to him on the other side. Stewie approaches *
the detector holding his bag. The Attendant grabs it.

ATTENDANT

Sorry, little man, everything gets X-
rayed.

The Attendant places Stewie's bag on the X-ray conveyor belt
and it passes through the metal detector. His eyes dart
nervously up at the X-ray screen. He starts singing and
dancing.

STEWIE

(SINGING) ON THE GOOD SHIP, LOLLIPOP

/ IT'S A SWEET TRIP TO THE CANDY SHOP

Stewie has gotten the attention of all the ATTENDANTS. ON
THE X-ray screen, we see Stewie's bag go by containing a
rifle, hacksaw, grenades, etc. plus his Teddy Bear.

STEWIE (CONT'D)

WHERE BON-BONS PLAY / ON THE SUNNY

BEACH OF PEPPERMINT BAY.

Stewie's bag is out of the machine and he grabs it. *

STEWIE (CONT'D)

Let's hope Abu bin Laden doesn't know *

show tunes. *

Stewie walks away. ABU BIN LADEN enters the frame and moves *
to where Stewie was standing. He dances as he sings. *

ABU BIN LADEN

(SINGING) "GOD I HOPE I GET IT, I
HOPE I GET IT, HOW MANY PEOPLE DOES
HE NEED, HOW MANY BOYS, HOW MANY
GIRLS!"

ANGLE ON Brian at the gate. He hands Stewie his bag.

BRIAN

Wait here at the gate. I gotta run
a quick errand.

Brian crosses away. Stewie takes a seat. A TRAVELER
approaches him.

TRAVELER

Aren't you a little young to be
traveling alone?

STEWIE

Aren't you a little old to be wearing
braces?

The Traveler self-consciously covers his mouth, which we now
see is full of metal.

INT. AIRPORT LOUNGE - LATER

A drunken Brian sits on a stool at the bar flirting with the
rather plain-looking, but friendly WOMAN next to him. His
speech is slurred.

WOMAN

I think you've had about enough.

BRIAN

Well, I think you're wrong, you...
increasingly attractive-looking
woman. Y'know, you're really pretty.

WOMAN

(FLATTERED) Oh, stop.

BRIAN

I'm serious, you could-- you could be
in magazines. You could! And not
just like "Juggs," or, or
"Creamsicle"...

The Woman leaves in a huff.

BRIAN (CONT'D)

Call me? (TO BARTENDER) She won't
call.

Stewie enters the bar.

STEWIE

Oh, here's a pleasant sight --
Cirrhosis The Wonder Dog.

BRIAN

(SLURRING) I'm not drunk. I just
have a speech impediment. (VOMITS)
And a stomach virus. (FALLS OVER,
BEAT) And an inner ear infection.

AIRLINE EMPLOYEE (V.O.)

Flight eighty-five to Providence
final boarding.

STEWIE

At last!

Stewie picks up a toothpick with a cocktail olive on it. He
waves it in front of Brian's face.

STEWIE (CONT'D)

*

Yes, yes, come now. Chase the stick.

*

INT. WAITING AREA - CONTINUOUS

BRIAN

Where're the bags?

STEWIE

What the deuce do you mean, they're
right --

He sees the seat where he left the bags is now empty except
for his teddy bear.

STEWIE (CONT'D)

Rupert! I told you to watch the
bags! But you were watching the boys
again, weren't you? It's that
steward, isn't it? That one who
looks like tab hunter. (THEN,
STRAIGHT FORWARDLY) Oh, forget it.
Let's just get on the bloody plane
and go home.

*

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BRIAN

We can't go anywhere without those
bags.

STEWIE

What did you lose that was so
precious, your copy of "The Divine
Secrets of the Ya-Ya Sisterhood?"
That's right, I saw it.

BRIAN

Our tickets were in the bags!

AIRLINE EMPLOYEE (V.O.)

Flight Eighty-Five for Providence is
now departing.

STEWIE

That's not going to stop me.

He runs up to the line of people waiting to board, pulls a *
baby out of its stroller and jumps in. The MOTHER turns and
sees Stewie, **screams** and pulls Stewie out, placing him on the
ground. Brian walks up to him.

STEWIE (CONT'D)

That was my plan, where's yours?

END OF ACT ONE

ACT TWO

EXT./ESTAB. SEEDY DESERT MOTEL - NIGHT

A sleazy motel. Signs read "Hourly Rates" and "Prostitutes: Ask About our Continental Breakfast."

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INT. SEEDY DESERT MOTEL ROOM - SAME

The door opens and Stewie helps Brian into the filthy, sparse motel room. Stewie looks around, disgusted.

STEWIE

Now let's not dilly-dally. Get Lois on the phone, have her wire us some money, and let's get the hell out of here.

Brian **mutters** something and passes out. He collapses on his back with his legs splayed open.

STEWIE (CONT'D)

Oh, that's pretty.

Stewie grimaces and pushes Brian's legs together. **ANGLE FROM OVER BRIAN'S SHOULDER** -- As Brian's legs open again we see Stewie, grimacing. Stewie immediately places a lampshade over Brian's crotch. He goes to the phone and starts talking into the receiver.

*

*

STEWIE (CONT'D)

Hello? Operator? Hello? Oh, that's right, you have to punch in the numbers nowadays.

He stares at the phone pad. He thinks for a beat.

STEWIE (CONT'D)

I should know this. Oh yes: eight-six-seven-five-three-oh-nine. That's it. No, that's not it.

(MORE)

STEWIE (CONT'D)

Damn you, Tommy Tutone! (SIGHS) Only
one thing to do.

He quickly punches numbers.

STEWIE (CONT'D)

One-one-one-one-one-one-one. Lois?
Damn! (HITS THE HOOK AND PUNCHES
NUMBERS) One-one-one-one-one-one-two.
Lois? Damn! (HITS THE HOOK AND
PUNCHES NUMBERS) One one one one--

EXT./ESTAB. GRIFFINS' HOUSE - NIGHT

INT. PETER AND LOIS' BEDROOM - SAME

Peter sits on the bed as Lois reads the label on a video-tape.

LOIS

"A Way with Words in Marriage: For
Couples Who Communicate Not Good."

*

She puts the tape in the VCR.

PETER

Aw, c'mon, Lois. This is gonna be
worse than that time I got stuck in
the elevator with that insurance
salesman.

INT. ELEVATOR - DAY (FLASHBACK)

Peter is in the elevator while an insurance salesman, wearing
a suit and holding a briefcase, stands next to him, inserting
his tongue in Peter's ear.

PETER

Cut it out.

The salesman does it again.

PETER (CONT'D)

Cut it out.

The salesman does it again.

PETER (CONT'D)

I'm serious, cut it out. *

INT. PETER AND LOIS' BEDROOM - NIGHT (BACK TO PRESENT)

Lois holds the remote and points it at the television.

LOIS

Just give it a chance.

INT. VERY FAKE LOOKING LIVING ROOM - DAY (ON TV)

AMANDA REBECCA, her hair pulled back, wearing a business suit, speaks to the **CAMERA** as she walks to the couch. Chyron under shot: "**Amanda Rebecca, Ph.d.**"

AMANDA REBECCA

Hello, I'm Dr. Amanda Rebecca. By
purchasing this video, you've taken
the first step toward strengthening
your relationship through better
communication. I'd like to start by
asking the women to leave the room,
because this part of the tape is for
men only. We'll see you in a little
bit. *

Amanda crosses her hands demurely on her lap and waits for the women to leave.

INT. PETER AND LOIS' BEDROOM - NIGHT (BACK TO SCENE)

LOIS

I can see this is gonna be very
intense. How fun.

Lois exits the bedroom. **ANGLE ON** the TV.

AMANDA REBECCA

(SOFTLY, THROUGH HER TEETH) Make sure
your wife is out of the room.

She loosens her hair so it cascades over her shoulders. She takes off her suit coat so we can now see her hourglass figure. **Sexy soft porn music** begins to play.

AMANDA REBECCA (CONT'D)

So, you wanna talk or you want me to
take my top off? That's what I
thought. Man, you're making me so
hot.

ANGLE ON Peter as he looks around the room, then, incredibly excited, he looks back to the screen.

ANGLE ON the TV. Amanda Rebecca takes off her blouse, revealing a skimpy bra.

AMANDA REBECCA (CONT'D)

I hope you like big breasts. Because
mine are so big this itty bra can
barely contain them.

She unhooks the bra in the back so it comes loose.

AMANDA REBECCA (CONT'D)

(SEXIEST VOICE) Do you wanna see more?

ANGLE ON Peter.

PETER

Yes, please.

Suddenly the music stops, Amanda puts her coat back on and pulls her hair up.

AMANDA REBECCA

(BACK TO BUSINESS) Then you'll have
to order my next tape.

ANGLE ON Peter.

PETER

(ENTRANCED) If I buy it, I will come.

EXT./ESTAB. SEEDY DESERT MOTEL - NIGHT

INT. SEEDY DESERT MOTEL - SAME

Brian sleeps on the bed. Stewie is lying in bed trying to read a book. Through the wall, he hears voices.

VOICE #1

You got the stuff?

VOICE #2

Yeah, I got it. Where's the money?

VOICE #1

Oh, I got it. But you don't see the
money, 'til I see the stuff.

Stewie rolls his eyes.

STEWIE

Oh, for God's sake. There's only one
way to put an end to this nuisance.

(SHOUTING THROUGH WALL) He's wearing
a wire!!

VOICE #1

WHAT?! You son of a--

There is a deafening exchange of **gunfire** from the next room. Several bullet holes appear in the wall. The gunfire stops and there is total silence. Stewie nods and goes back to his book.

EXT./ESTAB. SEEDY DESERT MOTEL - DAWN

INT. SEEDY DESERT MOTEL - SAME

Brian is "spooning" Stewie as they both sleep on the bed. In his sleep, Brian starts to lick Stewie's head.

STEWIE

(STILL ASLEEP) That's it Mr. Giraffe,
get all the marmalade.

The phone **rings**. Stewie, startled, falls off the bed, gets up and staggers half-asleep to the radiator. He grabs a pipe on the radiator.

STEWIE (CONT'D)

Hello.

Badly burned, he pries his hand away.

STEWIE (CONT'D)

Ahh, damn it to pus-spewing blood-
guttled hell! (ANSWERS PHONE) What!
(THEN) What do you mean our credit
card was declined?... No, no, no need
to come up! We'll-- Blast!

*

He hangs up, hurriedly pulls on his overalls, falling over in the process.

STEWIE (CONT'D)

Dammit!

He gets the overalls on and hurries over to Brian.

STEWIE (CONT'D)

Come on, you, get up! (CONSIDERS,

THEN) Go for a ride in the car?

Brian doesn't stir. Stewie begins poking Brian with a hanger. Again nothing. Stewie grabs the sheet and begins pulling on it, trying to get him off the bed, but Brian's too heavy and Stewie gradually slides feet first underneath the bed.

STEWIE (CONT'D)

(MUFFLED) Oh, fie!

Stewie gets up and drags Brian by one ear into the bathroom.

INT. MOTEL BATHROOM - CONTINUOUS

He drags him into the shower and with one tiny fist props him up against the wall and with the other turns the cold water on him.

STEWIE

Wake up!

He begins **smacking** Brian across the face to bring him to consciousness.

BRIAN

(COMING TO) Wha--wha-- My head. Oh, god, what are we doing here?

STEWIE

We needed a weekend away from the kids. You know, just us. WE HAVE TO
GET THE HELL OUT OF HERE!

Someone begins **pounding** on the door.

*

*

DESK CLERK (O.S.)

Motel manager, open up, or I'll hit
you with this blunt instrument I use
to hit deadbeats with bad credit
cards! Well, it's not an instrument,
it's more of an object! But it's
blunt! Hard and blunt! And, well,
it's kinda like a bat! I found it
out back one day when I was raking!

STEWIE

(BEAT) Let's go!

Stewie and Brian scramble to climb out the bathroom window.
The desk clerk starts breaking down the door. The doorjamb
starts to **splinter**.

EXT. PARKING LOT - CONTINUOUS

Stewie and Brian tumble out of the window and run across the
parking lot.

STEWIE

We need some wheels.

Brian tries the handle of a car.

BRIAN

This one's unlocked.

STEWIE

An SUV? We're trying to elude
someone, not driving to soccer
practice. (POINTS TO A CORVETTE)
Let's take this one.

BRIAN

You like that color?

STEWIE

What's wrong with the color?

BRIAN

I don't know, it's just so dark.

STEWIE

Yes, but it doesn't show dirt.

BRIAN

(NOT SOLD) I guess...

STEWIE

You know, this really is the first
place we've gone to. Perhaps we
should try another lot.

They see the Desk Clerk coming out of the motel in the
distance.

BRIAN

Sold.

They both jump into the Corvette (Brian in the driver's seat.)

INT. CORVETTE - CONTINUOUS

STEWIE

Well, go on, hot-wire it.

BRIAN

hot-wire? I don't even pump my own
gas.

STEWIE

Oh, for god's sake...

Stewie leans down below the dashboard. Brian glances up into
the rearview mirror and sees the Desk Clerk coming toward
them (with a blunt object that looks kinda like a bat),
looking around angrily. (We see the Clerk through the back
window.)

BRIAN

Hurry up.

The engine **roars** to life as the radio **blares** on.

BRIAN (CONT'D)

You did it!

The Desk Clerk sees them and starts running toward them.
Brian hits the radio off. Stewie's head pops back up.

STEWIE

Wait, put it back, I like that song.

Brian hits the gas and the car **peels** out of the parking lot,
spraying gravel in its wake.

DISSOLVE TO:

EXT. DESERT ROAD - LATER

The Corvette races toward us.

INT. CORVETTE - DAY

They're still driving.

STEWIE

...Montgomery Clift who was in "From
Here to Eternity" with Burt Lancaster
who was in "Atlantic City" with Susan
Sarandon who was in "White Palace"
with Kevin Bacon. There.

BRIAN

Nice. Except that was James Spader
in "White Palace." (UNDER HIS BREATH)
Moron.

STEWIE

Well I know Kevin's been in something with Susan. Oh, this is going to drive me crazy. (THEN) And by the way, you can turn your blinker off. The sagebrush doesn't care what lane you're in.

BRIAN

Do not tell me how to drive.

STEWIE

Ooh, Mr. Snippy.

BRIAN

Look, I just need some time to think.

STEWIE

Yes, yes, you've got lots to think about. Public drunkenness, grand theft auto...

*

BRIAN

You left out the part where I made you hit your head on the windshield.

STEWIE

(CONFUSED) I don't recall--

Brian slams on the brakes. The car **screeches** to a halt as Stewie **slams** his head into the windshield, then falls back into his seat.

STEWIE (CONT'D)

Yes, well, I suppose I walked right into that one.

EXT./ESTAB. GRIFFINS' HOUSE - DAY

The phone **rings**.

INT. GRIFFINS' KITCHEN - SAME

Lois answers the phone. She's wearing her coat.

LOIS

Hello?

EXT. TRUCK STOP - CONTINUOUS

Brian is on a pay phone.

BRIAN

(NERVOUS) Lois. Hi, it's Brian.

STEWIE

Let me talk to her!

Brian holds Stewie back.

INT. GRIFFINS' KITCHEN - CONTINUOUS

LOIS

Brian! We were just on our way to
the airport. Is everything okay?

EXT. TRUCK STOP - CONTINUOUS

BRIAN

Yeah, yeah, everything's fine. Uh,
Stewie and I traded in our plane
tickets for train tickets. Yeah,
apparently you can do that.

STEWIE

Give me the damn phone!

Brian, again, holds Stewie back.

*

BRIAN

Little fella's sound asleep, but I'll
give him that kiss for you.

STEWIE

You suck!

BRIAN

See you in three days.

He hangs up and **sighs** deeply.

BRIAN (CONT'D)

Let's go.

They head for the Corvette and stop short. A COUPLE OF COPS
are checking it out.

BRIAN (CONT'D)

Oh, crap. We gotta disappear. And
quick.

*

*

A truck crosses between them and the cops, blocking Brian and
Stewie from view. When it passes by, Brian and Stewie are
gone. After a beat, **CAMERA PANS** to where Brian and Stewie
still stand.

BRIAN (CONT'D)

Maybe we should have jumped on that
truck.

INT. GRIFFINS' KITCHEN - CONTINUOUS

Lois hangs up the phone and takes off her coat as Peter
enters.

*

*

LOIS

Stewie and Brian are taking a train
home.

*

PETER

Geez, can we not talk about curtains
for two seconds? I got another one
of those relationship tapes.

*
*
*

LOIS

(OFF BOX) Forty-nine ninety-five?!
That's three times as much as the
first one.

PETER

Lois, our relationship cannot be
measured in nipples and dimes. I
mean nickels and boobs. (BEAT) Money.

*
*
*

LOIS

My, I haven't seen you this excited
since that time you met Michelle
Pfeiffer.

INT. DONUT SHOP - DAY (FLASHBACK)

Peter, dressed in a clown costume, stands at the counter.

PETER

Hi, I'd like two dozen old-fash--

INT. GRIFFINS' KITCHEN - DAY (BACK TO PRESENT)

PETER

Yeah, yeah, whatever, I'll be
upstairs.

*

Peter races upstairs.

INT. UPSTAIRS HALLWAY - MOMENTS LATER

Lois walks to their bedroom door, which is closed.

LOIS

Peter, why are you so--

She opens the door to:

INT. PETER AND LOIS' BEDROOM - CONTINUOUS

We're behind Lois, shooting over her shoulder to see Peter, naked, sitting on the bed. He quickly turns at the sound of the **door opening**, grabbing a pillow to cover his lap.

*
*
*

PETER

Get out! This is the part just for
the men!

Lois quickly shuts the door.

INT. WEST TEXAS HIGHWAY - DAY

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A large semi-truck **rattles** down the long, straight highway.

INT. SEMI-TRUCK CAB - DAY

Brian sits between Stewie and THE CREEPY TRUCK DRIVER.

CREEPY TRUCK DRIVER

Are you a girl dog or a boy dog?

BRIAN

Well, actually, I'm--

STEWIE

He can be either.

CREEPY TRUCK DRIVER

Don't matter to me. (LEANING IN WAY
TOO CLOSE) I ain't too particular.
I just wanna know whether I should
call you Nancy... or Nancy.

EXT. SIDE OF THE ROAD - LATER

The truck pulls away, leaving Stewie and Brian on the side of a desolate stretch of road.

STEWIE

I don't see why you couldn't have
just showed him how you lick yourself
down there. Nooo. Suddenly, I'm
travelling with a Catholic
schoolgirl. This whole trip has been
a disaster!

BRIAN

Look, it hasn't exactly been "The
Adventures of Milo and Otis" for me,
either.

Brian spots an old biplane next to a barn.

STEWIE

I say, there's a plane! Do you know
what that means?

BRIAN

Yeah! If there's a plane, there's
probably a pilot, and if there's a
pilot, there must be a bar nearby!
I can finally get a drink!

They approach the barn. AN OLDER FARMER is talking to a
dusty-looking PILOT.

OLD FARMER

(TO PILOT) I don't trust you. You
put your seed in my daughter's belly.
You're fired!

PILOT

But Pa, you can't fire me!

OLD FARMER

You're lucky you're my brother too,
or I'd kill you!

The young Pilot crosses away. Brian and Stewie approach the Farmer.

BRIAN

Excuse me, sir, but I'm an
experienced crop-dusting pilot and
you can trust us completely. My
friend here is too young to put a
seed in your daughter's belly and I'm
of a different species.

OLD FARMER

You're hired.

WIPE TO:

EXT. biplane IN THE SKY - A LITTLE LATER

Brian and Stewie in goggles, scarves and those leather helmet things. Brian sits in back, flying. Stewie spots something below.

STEWIE

Oh! Oh! Redneck at six o'clock!
Let's have some fun.

EXT. TEXAS HIGHWAY - CONTINUOUS

Rows of cornstalks line the highway. DALE GRIBBLE walks away from his bug van, which is parked on the side of the road. He carries a gas canister and looks around, cautiously.

DALE GRIBBLE

Pretty quiet out here. (BEAT) Too
quiet.

The **drone** of the biplane slowly becomes audible. Dale turns around and sees the plane diving towards him.

DALE GRIBBLE (CONT'D)

Aaahh!

Dale takes off running as the plane dives for him. He hits the dirt just in time.

ANGLE ON STEWIE AND BRIAN -- laughing. They look back at Dale, unaware that they're headed straight for a barn. They turn around too late.

BRIAN/STEWIE

Ahh!

Brian tries to pull up but ends up flying through the barn. The plane's wings hit the sides of the barn doors and **tear** off. The fuselage **crashes** on through the barn and comes to rest in a haystack. *

INT. BARN - MINUTES LATER

Dale slowly creeps up on the wreckage. He holds the pesticide wand out in front of him, scared. Just then, Stewie sits up, rubbing his head. Dale jumps back.

DALE GRIBBLE

Gih! What... are... you? *

Stewie looks at him for a moment, then makes a quick feint at Dale. *

STEWIE

Boo!

DALE GRIBBLE

Aahh! You cannot abduct me! I am unabductable!

Dale takes off running. *

WIPE TO:

EXT. BACK OF A FRUIT TRUCK - DAY

Brian and Stewie are huddled with a couple dozen HISPANIC FARMWORKERS. Stewie talks to the guys.

STEWIE

... Interesting. I never thought of
it that way. Erik Estrada is the
Latino David Hasselhoff. Insight.

Brian turns to the man next to him.

BRIAN

Hola. Me llamo es Brian. Ah, let's
see... nosotros... (STRUGGLING)
queremos ir con ustedes.

HISPANIC FARMER

(WITH NO ACCENT) That was pretty
good. But actually when you said "Me
llamo es Brian" you don't need the
"es". Just "Me llamo Brian."

BRIAN

Oh, you speak English.

HISPANIC FARMER

No, just that first speech and this
one explaining it.

BRIAN

You--you're kidding, right?

HISPANIC FARMER

Que?

Brian gives the Hispanic Farmer a shocked expression.
Through the tarp, Brian sees a sign, "Austin - 8 miles."

BRIAN

(TO DRIVER) Senor! Pare el auto!

The truck **lurches** to a stop. Brian grabs Stewie and they jump off. The truck drives away. *

STEWIE

What the hell did you do that for?

BRIAN

My mother lives in Austin. Don't you see? Fate's brought me back here for a reason. I have to find my mother and make peace with her. *

STEWIE

So she's in Austin. (POINTS) Eight miles that way?

BRIAN

Yes.

STEWIE

So instead of driving down this sun parched highway, we've now got to walk?

BRIAN

Pretty much, yeah. *

STEWIE

Well, you know what this means?

BRIAN

(RESIGNED) Yeah.

EXT. ROADWAY - A LITTLE LATER

Stewie rides on Brian's back as they head down the road. They pass a couple of HICKS sitting out on their front porch.

STEWIE

Hi-ho! Howdy, pardner! This town
ain't big enough for the both of us.

(TO BRIAN) Do it. Do it!

BRIAN

No, I'm not going to--

STEWIE

Do it!

BRIAN

(MAKES A HORSEY SOUND)

EXT. FARM - DAY

The same farm we saw earlier in Brian's flashback.

EXT. FARMHOUSE PORCH - SAME

Brian and Stewie stand on the porch of a modest home. It's owner, LUKE, comes out of the house onto the porch.

BRIAN

(EVENLY) Hello, Luke.

LUKE

Have we met?

BRIAN

My name's Brian. I was born here.

LUKE

Sorry, son, lots a dogs been born
here. Refresh my memory, which one
were you, again?

BRIAN

I was the one who could talk.

LUKE

Brian! Come on in.

INT. FARMHOUSE - CONTINUOUS

Luke, Stewie and Brian enter the front room.

LUKE

Betty, look who it is!

His wife BETTY comes running into the room, wiping her hands on an apron. *

BETTY

Is that Brian? Oh, and you brought a little friend. (TO STEWIE) Well, aren't you just the cutest little--

STEWIE

Shut up and change me.

She smiles, puts him on the floor, and begins to change him.

BRIAN

I've been thinkin' about my mother a lot lately, and--

LUKE

Ah, she was a good dog.

BRIAN

Was? You mean...

LUKE

Last year. She went real peaceful.

BRIAN

OH. (BEAT) Well, she probably wouldn't have wanted to see me anyway. *

LUKE

That's not true. Biscuit loved all
her puppies.

STEWIE

(SNICKERING) Biscuit.

Betty takes his diaper off and reels backwards at the sheer
volume and odor of the contents.

BETTY

Oh, my lord!

STEWIE

Come on, come on! And make sure you
wipe me good.

LUKE

Brian, your mama gave you up because
she thought you'd have a better life
if she let you go. (BEAT) Was she
right, son? Do you have a good life?

BRIAN

(PROFOUND REALIZATION) Yeah. I
really do. I have a great life.

Luke puts his arm around Brian.

LUKE

Would you like to see her?

Stewie, freshly changed, stands next to Brian.

BRIAN

See her? I don't understand.

LUKE

Well, we loved Biscuit so much we
wanted to keep her with us always.

So we had her stuffed.

PULL BACK TO REVEAL that Biscuit is stuffed and being used as
an end table. A lamp sits on her back as well as the "TV
Guide."

LUKE (CONT'D)

Now we got a handy place to put all
the remotes.

Brian looks at his mother, horrified.

STEWIE

I'd lose the lamp.

END OF ACT TWO

ACT THREE

INT. PUPPY MILL - CONTINUOUS

LUKE

Come on, Betty, why don't we get
these fellas some sandwiches.

They exit. Stewie glances (o.s.) at the farmhouse decor.

STEWIE

Look at Jesus, standing over there
all by himself. You'd think those
bulldogs would invite him to their
card game.

BRIAN

You deserve better than this, Mom.

Brian starts clearing items off of his stuffed mother.

STEWIE

You know, this is a rather elegant
solution for my problem of what to do
with Lois.

BRIAN

Shut up and help me. I'm not leaving
her like this.

EXT. COUNTRY ROAD - A LITTLE LATER

Brian and Stewie are scurrying down the road carrying
Biscuit. Brian carries her by the muzzle, Stewie by the
tail. After a few steps, the tail **snaps** off in Stewie's hand
and her back legs hit the ground. Brian turns and glares at
him.

STEWIE

Relax. Old girl doesn't have too
much to wag about these days anyway.

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' KITCHEN - SAME

Meg and Chris sit at the table having a snack. Peter enters
from work. Lois holds a milk carton.

LOIS

Peter, see this girl? (READING)
Missing four years. Isn't this the
daughter of that weird family that
just moved in down the--

Peter spots the mail.

PETER

Oh my god, the new video. Oh, life
is sweet.

He hurries out of the room, video in hand. **ANGLE ON** Meg and
Chris.

CHRIS

Hey Meg, try to guess the word that
I'm thinking of right now, and it's
not "kitty."

MEG

(SIGHS) Car.

CHRIS

Nope.

MEG

(SIGHS) I don't know, apple.

CHRIS

(GIGGLES) No. Give up?

MEG

Yeah.

CHRIS

It was "kitty."

Chris **laughs**.

INT. AMANDA REBECCA'S SET - DAY (ON TV)

Amanda, in a bikini, lays down on a bed. The **CAMERA SHOOTS HER FROM ABOVE**. We see assorted foods (whip cream, chocolate syrup, etc.) on the bed around her. She takes some whipped cream in her hands.

AMANDA REBECCA

How about some whipped cream--

PULL BACK TO REVEAL we're in...

INT. PETER AND LOIS' BEDROOM - DAY

Peter sits on the bed, watching intently.

PETER

Ooh, that's always good.

AMANDA REBECCA (O.S)

... and some cinnamon--

PETER

OOH, that's good, too.

AMANDA REBECCA (O.S)

...and then guess what I'm going to add?

PETER

Oh, Geez, if she says "Mrs. Dash" I'm gonna lose it.

ANGLE ON TV.

AMANDA REBECCA

We're going to add--

The picture cuts off. Amanda is gone. Suddenly Lois appears on the TV.

LOIS (ON TV)

Peter!

PETER

Ahhhh!

LOIS (ON TV)

I know what you've been doing here
and I'm very upset with you.

PETER

Wow. Usually beautiful women don't
turn back into you until after I'm
finished.

LOIS (ON TV)

These tapes are about communication.
If you wanted to see a woman acting
nasty, you should have told me.

Lois takes off her coat, revealing sexy lingerie. **ANGLE ON**
Peter as his jaw drops.

PETER

This is definitely the hottest tape
in the series.

ANGLE ON the TV.

LOIS (ON TV)

The best is yet to come. Turn around.

ANGLE ON Lois in the doorway. She's wearing the same lingerie and striking a sexy pose.

LOIS

How 'bout it, big boy.

Peter jumps up and blocks the TV.

PETER

Lois! This is not what it looks like. (RE: LOIS ON TV) She means nothing to me!

LOIS

Peter, it's okay.

PETER

Yeah?

LOIS

I was trying to be sexy for you.

PETER

Well, it is workin'. I am gonna make love to you like I never have before.

Peter takes her in his arms and kisses her. As he does so, he opens one eye to watch the TV over her shoulder, hitting the fast forward button until Lois on TV removes her robe.

EXT. SMALL TOWN CONVENIENCE STORE - DAY

Brian, Stewie and Biscuit are outside a convenience store.

BRIAN

I'm gonna get directions to the nearest park so we can give my mother a proper burial.

A beat as Stewie stares at Brian's mom.

STEWIE

Come on, sweetheart, stiff upper lip.

Stewie **laughs** hard at his joke.

STEWIE (CONT'D)

I'm writing that one down.

He reaches into his pocket, produces a little pad and pencil and quickly jots it down. A LITTLE BOY and his MOTHER approach.

LITTLE BOY

Look at the doggy, Mom.

MOTHER

Yes, I see.

LITTLE BOY

Can she do any tricks?

STEWIE

Yes, and it's a doozy. (TO BRIAN'S

MOTHER) Do your impression of William

Shatner when another actor has a line.

Brian's mother lays totally still of course.

STEWIE (CONT'D)

Huh? Huh?

LITTLE BOY

Wow.

EXT. FIELD - A LITTLE LATER

Brian carries his mother and places her gently into a freshly dug grave. He is overcome with emotion.

BRIAN

Say something.

STEWIE

What?

BRIAN

Say something! Please!

STEWIE

Oh, for god's sake. Uh, uh... Yea,
and God said to Abraham, "You will
kill your first born son." And
Abraham said, ah, "I can't hear you,
you'll have to talk into the
microphone." And God said, "Oh, I'm
sorry, is this better? Check, check,
Jerry, pull the high end out, I'm
still getting some hiss--"

BRIAN

Say something about my mother!

STEWIE

Oh, yes. Ah.... I never knew Biscuit
as a dog. But I did know her as a
table. She was sturdy, all four legs
the same length--

BRIAN

Thanks. That's enough.

STEWIE

Yes, requiem interra pax and so
forth. Amen.

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. TRAIN BOXCAR - LATE AT NIGHT

A boxcar door is slid open halfway. Beautiful moonlit countryside passes by. Brian sits with his feet dangling off the side, smoking a cigarette and gazing at the stars.

BRIAN

(EXHALING) Wow, look at all those stars.

Stewie comes and sits beside him.

STEWIE

I've read starlight gives you cancer, you know. But then again, what doesn't these days?

BRIAN

Listen, kid, there's something I've been meaning to tell you. It's not easy for me to say...

STEWIE

Oh, god, you're not coming out of the closet, are you? Why does everyone always come out to me?

BRIAN

I just wanted to thank you for everything you did today. (BEAT) I know this whole trip has been a huge disaster.

STEWIE

Well, it hasn't been all bad. I must
admit, there have been some moments
that were... dare I say, fun.

The music to "**Put It There, Pal**" from "The Road To Utopia"
comes up.

BRIAN/STEWIE

"I DON'T CARE WHERE I'M GOING, JUST
AS LONG AS I'M WITH YOU / PUT IT
THERE, PAL / PUT IT THERE."

They shake hands.

BRIAN

"YOU'RE LIKE THE SON I NEVER HAD"

STEWIE

"AND YOU'RE MY PETTING ZOO."

BRIAN

Oh, that's great.

BRIAN/STEWIE

"PUT IT THERE, PAL / PUT IT THERE."

They shake hands.

BRIAN

"YOU'RE SUCH A HIGH SOPHISTICATE, YOU
KNOW THAT SONG AND DANCE / AND SO IT
NEVER BUGS ME THAT YOU CRAP INSIDE
YOUR PANTS."

STEWIE

"AND I DON'T MIND YOUR URINE STAINS
ON ALL THE HOUSEHOLD PLANTS."

BRIAN

What?

STEWIE

"YOU'RE SO FAITHFUL AND SO FAIR" Hit
me with your snausage hook--

BRIAN

Set me up with some hot skin.
They shake hands.

STEWIE

"THE WAY YOU CHEW YOUR ASS JUST LOOKS
SO DUMB IT MAKES ME LAUGH."

BRIAN/STEWIE

"PUT IT THERE, PAL / PUT IT THERE."
They shake hands.

BRIAN

That dream you had with marmalade?

STEWIE

Yes?

BRIAN

I was the giraffe. Your hand, sir?
Brian extends his hand, but this time Stewie snubs him.

STEWIE

Mmm, put that back in your fur. "I
LOVE YOUR FLABBY FIGURE / I ADORE
YOUR SMOKER'S COUGH."

BRIAN

"YOU LOOK LIKE WILLIAM BUCKLEY, AND
YOU THINK LIKE GORBACHEV. YOU'RE THE
ONLY GUY I KNOW TO SUCK A BREAST AND
NOT GET OFF."

BRIAN/STEWIE

"WE MAKE A PERFECT PAIR, PUT IT
THERE."

They shake hands.

STEWIE

My colleague.

BRIAN

My crony.

STEWIE

My cohort.

BRIAN

My friend.

STEWIE

Companions.

BRIAN

Confederates.

STEWIE

Chums to the end.

BRIAN

"LIKE MEAT AND POTATOES"

STEWIE

"OR SALT AND TOMATOES"

BRIAN/STEWIE

"BOY WHAT A BLEND! / DON'T PUT IT IN
THE PAPER / DON'T PUT IT ON THE AIR
/ DON'T PUT IT ON THE SHELF / PUT IT
THERE!"

They shake again. As the music cue ends, Brian pantomimes trombone, Stewie pantomimes drums, and Brian flicks Stewie's ears on the triangle's **tings**. We **PULL BACK** as the train chugs off into the night.

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' LIVING ROOM - SAME

Lois and Meg hang a "Welcome Back Stewie and Brian" banner. Peter enters from the front door.

PETER

Look who I found at the train
station! Will Smith!

A BLACK GUY who looks nothing like Will Smith enters.

GUY WHO IS NOT WILL SMITH

I'm not Will Smith.

PETER

You're not?

He turns to ANOTHER BLACK GUY who's thin and wears cool shades.

PETER (CONT'D)

Then I guess you're not D.J. Jazzy
Jeff.

D.J. JAZZY JEFF

No, I am.

Stewie and Brian enter.

LOIS

My baby! Mommy missed you so much.

Lois runs over to him and picks him up.

STEWIE

God forbid you should have put a
little eyeliner on for my homecoming.

LOIS

Did you have a nice trip with Brian?

Brian looks to Stewie, pleadingly. Stewie hesitates, then
smiles.

STEWIE

Oh, yes, smooth sailing through calm
seas.

Stewie starts to leave. Brian stops him when they're out of
earshot of the others.

BRIAN

Hey kid, thanks for not ratting me
out. Is there anything I can do to
pay you back?

STEWIE

Oh, yes, remember that episode where
Bobby saved Greg's life and Greg
became his slave?

BRIAN

Yes.

STEWIE

It's on this afternoon. You can tape
it for me.

(MORE)

STEWIE (CONT'D)

And put a nice label on it. *

Stewie **scampers** out. Brian smiles. **ANGLE ON** Chris and Meg. *

CHRIS *

Okay, Meg, I'm thinking of another
word. This time it's definitely not
"kitty." Can you guess what it is? *

MEG *

(EXASPERATED) Is it "kitty?" *

CHRIS *

Get out of my head!!! Get out of my
head!!! *

END OF SHOW *